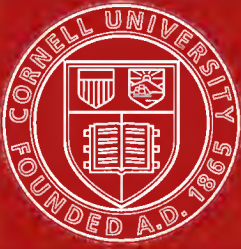


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PROLEGOMENA
TO THE
History of Italico-Romanic
Rhythm

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CHARLOTTESVILLE, VA., U. S. A.
1908

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Composed and Printed By
The University of Chicago Press
Chicago, Illinois, U. S. A.

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A. P. T.

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INTRODUCTION

The purpose of this publication is to submit to the consideration of classical scholars a brief preliminary statement of results which were laid before the American Philological Association on the 30th of December, 1907, and are now being prepared for publication in detail.

The investigation upon which these results are based has nothing to do with the particular question as to the nature of the Latin accent. It shows merely that, whatever be its precise tone, Latin accent falls rhythmically in Latin speech, and thus determines for the native versification an original rhythm of accent, and not as in Greek with its arhythmic accent an original rhythm of quantity.

The distinguishing difference between the conclusions reached and other accentual solutions of the Saturnian problem lies in the discovery of the procatalectic accentual dipody, its necessary sequence in passing from strong accentual catalexis, and the universality of this accentual law for both pre-Hellenistic and Hellenizing versification.

Their characteristic antithesis to the conclusions of the Hellenizing metric lies in their conformity with the evolutionary principle of the simple, homogeneous origin, whereas all quantitative solutions hitherto offered would seem, in view of the assumed heterogeneity and complexity of the phenomena, to violate the naturalness of artistic evolution.

TONIC POSTULATES

A. The peculiar mark of Latin articulation was its tonic rhythm.

B. In Saturnian times the initial tone of the word was dominant, the next to the last secondary: $\overset{\cdot}{\underset{\cdot}{\text{C}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{m}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}\overset{\cdot}{\underset{\cdot}{\text{n}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}$.

C. In classic times the second tone became dominant, and the first subordinate: $\overset{\cdot}{\underset{\cdot}{\text{C}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{m}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}\overset{\cdot}{\underset{\cdot}{\text{n}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}$.

D. In both periods a low-toned ictus marked the final syllable, with a strength dependent upon the rhythmic context.

E. In both periods the intertonic element was ictusless: $\overset{\cdot}{\underset{\cdot}{\text{f}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{c}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{l}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}$,
 $\overset{\cdot}{\underset{\cdot}{\text{s}}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\overset{\cdot}{\underset{\cdot}{\text{b}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{g}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}$, $\overset{\cdot}{\underset{\cdot}{\text{S}}}\overset{\cdot}{\underset{\cdot}{\text{c}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{p}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{o}}}$.

RHYTHMIC THESES

I. Accordingly in both periods we have the following ictuo-accentual effects:

a) The acatalectic initial accentual tone:

$\overset{\cdot}{\underset{\cdot}{\text{t}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{f}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{c}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{l}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}$
 terra, facile

Symbol: *A*.

b) The procatalectic initial accentual tone:

$\overset{\cdot}{\underset{\cdot}{\text{f}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{c}}}\overset{\cdot}{\underset{\cdot}{\text{d}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{c}}}\overset{\cdot}{\underset{\cdot}{\text{m}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}\overset{\cdot}{\underset{\cdot}{\text{C}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{m}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}\overset{\cdot}{\underset{\cdot}{\text{n}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{v}}}\overset{\cdot}{\underset{\cdot}{\text{e}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{s}}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\overset{\cdot}{\underset{\cdot}{\text{t}}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\overset{\cdot}{\underset{\cdot}{\text{m}}}$
 fac, dic, mare, Camena, versutum

Symbol: *P*.

c) The catalectic final ictual tone:

$\overset{\cdot}{\underset{\cdot}{\text{m}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{h}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{c}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}\overset{\cdot}{\underset{\cdot}{\text{p}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{S}}}\overset{\cdot}{\underset{\cdot}{\text{c}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{p}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{o}}}\overset{\cdot}{\underset{\cdot}{\text{o}}}\overset{\cdot}{\underset{\cdot}{\text{m}}}\overset{\cdot}{\underset{\cdot}{\text{n}}}\overset{\cdot}{\underset{\cdot}{\text{i}}}\overset{\cdot}{\underset{\cdot}{\text{a}}}$
 mihi, capiti, Scipio, omnia.

Symbol: *C*.

d) The weak tone between overwhelming tones in speech or verse.

Symbol: *W*.

II. Thus the natural rhythm of Latin speech was ictuo-accentual and trochaic with dactylic validity: it was a trochaico-dactylic rhythm of procatalectic (including brachycatalectic), acatalectic, and catalectic tones, in which a rhythm of accent was contrasted and harmonized with a rhythm of ictus.

III. The artistic problem of Latin metric art was found in determining the rhythmical relation of the catalectic ictual low-tones to the procatalectic and acatalectic ictual high-tones, that is, in determining the relation of *C* to *P* and *A*.

IV. The artistic solution of the rhythmic problem was reached in prehistoric times, and the rhythmic law was established, that strong catalexis in arsis or thesis must be immediately followed by procatalexis, so as to maintain the integrity of the native trochaic rhythm of Latin speech. The artistic law of tone sequence is expressed in the graphic formula *P A P A C P*, which permits any sequence except *C A*, and thus requires that *P* shall always intervene between *C* and *A*, and immediately after *C*, so as to lift the tone at once to the trochaic thesis procatalectic, and so prepare the way for the full acatalectic tone to follow.

V. Thus the procatalectic accentual foot became the rhythmopoeic keynote of the Latin muse, and it remains for us to observe its artistic evolution in Latin versification.

I. THE PERIOD OF THE INITIAL ACCENT AND THE STRONG PROCATALECTIC FOOT

Latin rhythmic art is an organic unfolding out of the prehistoric ictuo-accentual trochaic dipody with its tetrapodic implications, which we shall find indigenous to both the Latin-Faliscan and Osco-Umbrian nationality; cf. Buechner *Arbeit und Rhythmus*, p. 363. The resulting ictuo-accentual trochaico-dactylic tetrapody is the universal type of prehistoric Italic metric art as revealed in all pre-Hellenistic Italic monuments; cf. pre-Ennian rhythmical inscriptions, ancient prayers, hymns, and sacred formulae, in Latin and Osco-Umbrian, and, above all, the literary remains of Livius Andronicus and Naevius. The quantity of the syllable has only ictuo-accentual significance as determining the heavy or light fall of the ictuo-accentual trochee, but not as determining the rhythm itself, as in quantitative metric:

- 1°. $\underline{\text{c}} \text{ } \underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$: Heavy acatalectic dipody with light fall: *A A*.
 2°. $\underline{\text{c}} \text{ } \underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$: Heavy acatalectic dipody with heavy fall: *A A*.
 3°. $\underline{\text{c}} \text{ } \underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$: Light acatalectic dipody with heavy fall: *P-C P-C*.
 4°. $\underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$: Heavy procatalectic dipody with light fall: *P A*.
 5°. $\underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$: Light procatalectic dipody with light fall: *P A*.

And so on.

We begin with our oldest rhythmic monument, the *Carmen Arvale* (*CIL* I¹ 28), omitting henceforth all ictus-dots and accents not necessary to perspicuity:

- a) Enos Lases iuvate $\text{c } \underline{\text{c}} / \text{c } \underline{\text{c}} / \text{c } \underline{\text{c}} \text{ } \underline{\text{c}}$

Formula: *P-C P-C P-A*

A faultless light trochaic tetrapody with the artistic procatalectic foot intervening between the strong catalectic ictus in arsis and the acatalectic accentual close: Rhythmic contrast of accent (high-toned ictus) and ictus (low-toned).

- b) Neve luem ruem Marmar

$\underline{\text{c}} \text{ } \underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$
 sinas $\text{c } \underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$ in pleores

Formula: *A P-C P-C A*

P-C W-A W P-C

Violation of procatalectic law in the fourth foot. Contrast of accent and ictus in the first tetrapody; coincidence of accent and ictus in the second.

- c) Satur fu fere Mars

$\underline{\text{c}} \text{ } \underline{\text{c}} / \underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$
 limen sali sta berber

Formula: *P-C P P P*

A P-C W P-C

No violation of procatalexis.

- d) Semunis alternei

$\underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}} / \underline{\text{c}} \text{ } \underline{\text{c}}$
 advocabitis conctos

Formula: *P-A P-A*

!A-A-W P-C

No violation of procatalexis.

e) Enos Marmor iuvato $c \dot{z} / \dot{z} \dot{z} / c / \dot{z} \dot{z}$

Formula: *P-C A P-A*

Violation of procatalexis in the second foot.

f) Triumpe $\dot{z} / \dot{z} / \dot{z}$

Formula: *P-P-C*

The fivefold repetition of the word indicates that it summarizes by pancatalexis each of the five preceding tetrapodic groups.

g) *Lustratio*, Cato *De R. R.* 141.

Mars pater te precor $\dot{z} / c \dot{z} / \dot{z} / c \dot{z}$

Formula: *P P-C P P-C*

Correct.

h) *Carmen Saliare*, ap. Ter. Sc. VII. 28 K.

Quome tonas Leucesie $c \dot{z} / c \dot{z} / \dot{z} / c \dot{z} \dot{z}$

Formula: *P P-C P-A*

Correct.

i) *Calatio*, Varro *De L. L.* vi. 27.

Dies te quinque calo $c \dot{z} / \dot{z} / \dot{z} \dot{z} / c \dot{z} \dot{z}$

Iuno Covella $\dot{z} / \dot{z} / c / \dot{z} \dot{z} \dot{z}$

Formula: *P-C P A P-C*

P-C P-A

Correct.

j) *Devotio*, Livy viii. 9

$\dot{z} \dot{z} / \dot{z} \dot{z} \dot{z} / \dot{z} \dot{z} / c \dot{z} \dot{z}$
Iane Iuppiter Mars pater

$\dot{z} / \dot{z} \dot{z} / \dot{z} / \dot{z} \dot{z} \dot{z}$
Quirine Duellona

Formula: *A A-W P P -C*

P-A P-A

Correct.

k) *Clarigatio*, Livy i. 32.

$\dot{z} \dot{z} / \dot{z} \dot{z} \dot{z} / \dot{z} \dot{z} / \dot{z} / \dot{z} \dot{z} \dot{z}$
Audi Iuppiter audite

$\dot{z} \dot{z} / c \dot{z} \dot{z} / \dot{z} / \dot{z} \dot{z} \dot{z}$
finis populi Albani

Formula: *A A-W P-A*

A P P-A

Correct.

- l) *Belli denuntiatio*, Cincius ap. Gell. xvi. 4; Livy i. 32.

Quod populus Albanus
hominesque Albani

Formula: P A P-A

P-P P-A

Correct.

- m) *Versus sacrorum*, ap. Front. 67 N

Flamen sume Samentum

Formula: A A P-A

Correct.

- n) *Popularis incantatio*, ap. Varr. R. R. i. 2. 27.

Terra pestem teneto
salus hic maneto

Formula: A A P-A

P-C P P-A

Correct.

- o) *Nutricum cantilena*, ap. Schol. ad Persii 3. 16.

Lalla lalla lalla
aut dormi aut lacta

Formula: A A P-C

P C P P-C

Correct.

- p) *Sententiae*, App. Claud. ap. Fest. 317.

1°. Ne quid fraudis stuprique
ferocia pariat.

Formula: A A P-A

P-A P-C

Correct.

2°. Amicum cum vides,
obliviscere miseras:

Formula: P-A P P-C

A-A P-A

Correct.

3°. $\check{\text{I}}\check{\text{n}}\check{\text{i}}\check{\text{m}}\check{\text{i}}\check{\text{c}}\check{\text{u}}\check{\text{s}} \text{ si } \check{\text{e}}\check{\text{s}} \text{ c}\check{\text{o}}\check{\text{m}}\check{\text{m}}\check{\text{e}}\check{\text{n}}\check{\text{t}}\check{\text{u}}\check{\text{s}},$
 $\text{n}\check{\text{e}}\check{\text{c}} \text{ l}\check{\text{i}}\check{\text{b}}\check{\text{e}}\check{\text{n}}\check{\text{s}}, \text{a}\check{\text{e}}\check{\text{q}}\check{\text{u}}\check{\text{e}}.$

Formula: *P-A W P-A*

P P-C P-C

Correct.

Fleckeisen and Baehrens were not familiar with the charm of the procatalectic foot, or they would perhaps have upheld the tradition of the MSS.

q) The Faliscan Cooks, *CIL* XI 3078. 4.

$\text{G}\check{\text{o}}\check{\text{n}}\check{\text{d}}\check{\text{e}}\check{\text{c}}\check{\text{o}}\check{\text{r}}\check{\text{a}}\check{\text{n}}\check{\text{t}} \text{ s}\check{\text{a}}\check{\text{i}}\check{\text{p}}\check{\text{i}}\check{\text{s}}\check{\text{u}}\check{\text{m}}\check{\text{e}}$
 $\text{c}\check{\text{o}}\check{\text{m}}\check{\text{v}}\check{\text{i}}\check{\text{v}}\check{\text{i}}\check{\text{a}} \text{ l}\check{\text{o}}\check{\text{i}}\check{\text{d}}\check{\text{o}}\check{\text{s}}\check{\text{q}}\check{\text{u}}\check{\text{e}}$

Formula: *P-A P-A*

P-A P-A

No mean effort for the Cooks.

r) The Mummian Triumphal Inscription, *CIL* I 541. 2.

$\text{C}\check{\text{o}}\check{\text{r}}\check{\text{i}}\check{\text{n}}\check{\text{t}}\check{\text{h}}\check{\text{o}} \text{ d}\check{\text{e}}\check{\text{l}}\check{\text{e}}\check{\text{t}}\check{\text{o}}$
 $\text{R}\check{\text{o}}\check{\text{m}}\check{\text{a}}\check{\text{m}} \text{ r}\check{\text{e}}\check{\text{d}}\check{\text{i}}\check{\text{i}}\check{\text{t}} \text{ t}\check{\text{r}}\check{\text{i}}\check{\text{u}}\check{\text{m}}\check{\text{p}}\check{\text{h}}\check{\text{a}}\check{\text{n}}\check{\text{s}}$

Formula: *P-A P-A*

A A P-A

Correct.

s) The Inscription of the Vertuleii, *CIL* I 1175. 3.

$\text{D}\check{\text{e}}\check{\text{c}}\check{\text{u}}\check{\text{m}}\check{\text{a}} \text{ f}\check{\text{a}}\check{\text{c}}\check{\text{t}}\check{\text{a}} \text{ p}\check{\text{o}}\check{\text{l}}\check{\text{o}}\check{\text{u}}\check{\text{c}}\check{\text{t}}\check{\text{a}}$
 $\text{l}\check{\text{e}}\check{\text{i}}\check{\text{b}}\check{\text{e}}\check{\text{r}}\check{\text{e}}\check{\text{i}}\check{\text{s}} \text{ l}\check{\text{u}}\check{\text{b}}\check{\text{e}}\check{\text{t}}\check{\text{e}}\check{\text{s}}$

Formula: *A A P-A*

A-C P-A

Correct.

t) The First Scipionic Inscription, *CIL* I 32. 1.

$\text{H}\check{\text{o}}\check{\text{n}}\check{\text{c}} \text{ o}\check{\text{i}}\check{\text{n}}\check{\text{o}} \text{ p}\check{\text{l}}\check{\text{o}}\check{\text{i}}\check{\text{r}}\check{\text{u}}\check{\text{m}}\check{\text{e}}$
 $\text{c}\check{\text{o}}\check{\text{s}}\check{\text{e}}\check{\text{n}}\check{\text{t}}\check{\text{i}}\check{\text{o}}\check{\text{n}}\check{\text{t}} \text{ R}\check{\text{o}}\check{\text{m}}\check{\text{a}}\check{\text{i}}$

Formula: *P A A-C*

P-A P-A

Correct.

Romai suits the whole context better than *Romani* (Grotefend and Niebuhr) or *Romane* (Buecheler), and the period better than *Romae* (Sirmondi).

u) The Second Scipionic Inscription, *CIL* I 30. 6.

[˘]Sub[˘]gi[˘]t om[˘]ne Lou[˘]canam
[˘]opsidesque ab[˘]douc[˘]it

Formula: A A P-A

A-P P-A

Leo's [˘]sub[˘]gi[˘]t is impossible in a normal Latin thesis, which must either be accentual or ictual. The second syllable of [˘]sub[˘]gi[˘]t is inter-ictual and therefore toneless; hence it cannot begin a Latin thesis, which is always trochaic in native art.

v) The Third Scipionic Inscription, *CIL* I 33. 5.

[˘]Facile fac[˘]teis super[˘]ases
[˘]gloriam mai[˘]orum

Formula: A A P-A

A-C P-A

Correct.

Leo's [˘]facile is as unhappy as his [˘]sub[˘]gi[˘]t above. There are no toneless theses in normal Latin verse.

w) The Fourth Scipionic Inscription, *CIL* I 34. 3.

[˘]Quoi[˘]ei vi[˘]ta defec[˘]it
[˘]non hon[˘]os honore

Formula: A A P-A

P P-C P-A

Quid plura!

x) Livius Andron. *Odisia* 1.

[˘]Virum mihi Cam[˘]ena
[˘]insece versutum

Formula: P-C P-C P-A

A-C P-A

Correct.

Thus the so-called classic Saturnian of quantitative fame is a pure fiction of Hellenizing philology, for which Caesius Bassus (Keil 265. 10) and his modern successors have sought in vain within the borders of reality.

γ) Naevius *Bellum Poenicum* i. 1.

ℓ ¨ / ℓ ¨ / ℓ / ℓ ¨
Novem Iovis concordēs

ℓ ¨ / ℓ / ℓ ¨
filiae sorores

Formula: P-C P-C P-A

A-C P-A

z) We have found the ictuo-accentual trochaic dipody, in its several acatalectic, catalectic, procatalectic, and brachycatalectic forms, to lie at the foundation of Latin prehistoric rhythm, and we have recognized everywhere the tetrapody as the regnant type. An unprejudiced examination of our Osco-Umbrian monuments points strongly to the conclusion that they are characterized by the same rhythmical features as those of their Latin-Faliscan sister-dialects, and that the procatalectic dipody is a common trait of Italic speech and rhythm (cf. Buecheler *Umbr.* 97 and 148).

IGUVINIAN TABLES VII A 32.

a) Préstotà/Šérñà/Šérfer/Mártier

IBID. II B 24.

b) Iúpater/Sáçe/téfe/estu

vítlu/ vúfru/ séstu

CIL IX p. 678 CORFINIUM.

c) Péś/ próś/ écuś/ íncubāt

cáśnar/ oíśa/ aetáte

C. / Ánaes/ sólois

dés/ fórtē/ fáber

ZVET. IT. MED. II. I AND 4. CORFINIUM

d) Úśur/ prístafalácirix/ prísmu

petiedu/ víđad

e) Aetatu/ fīrātā

fértléd/ praécimē/ Pěrsēponās

IGUVINIAN TABLES vi b 54

f) Pīsēst/ totār/ Tārsināter

trīfor/ Tārsināter/ Tūscēr

Nāhārcēr/ Iābūscēr

Nómner/ éetu/ éhesu/ póplu

Sic ad infinitum!

So all the instances which Leo rejects, because more numerous than his Hellenizing metric could accommodate (*Saturn. Vers* 65 ff.) For the Iguvinian monument, see Buck *Gram. of Oscan and Umbrian*, pp. 260 ff.

II. THE PERIOD OF THE PENULTIMATE ACCENT AND THE WEAK PROCATALECTIC FOOT

The rise of the next-to-the-last ictus to accentual supremacy was due to its strong acatalectic position as compared with all procatalectic initial ictuses. Accordingly, *Cāmenā* naturally tended to *Cāménā*, *versutum* to *versutum*, and accentual analogy assimilated the acatalectic initial forms: *imperator* became by analogy *imperator*. Thus the old procatalectic trochaic falling dipody became the new procatalectic trochaic rising dipody (choliambic dipody): $\text{—}/\text{—}$ became $\text{—}/\text{—}$; $\text{—}/\text{—}$ became $\text{—}/\text{—}$. But the native trochaic rhythm of Latin speech and verse remained intact, the procatalectic accent merely sinking to a secondary rank, while the following acatalectic accent rose to primary rank. The Latin thesis continued as before trochaic: the rhythm of ictus was unchanged; *jacē* and *subigūt* are as abnormal as ever in native Roman art.

The Muse of the procatalectic foot became enamored of the Delphic god and Ennius twined the silver cord of quantity with the native gold of tone. The bard of Mantua,

Wielder of the stateliest measure ever moulded by the lips of man,
crowned her with a deathless wreath of song, blending the Ariel
charm of rhythmic tone with the measured flow of rhythmic structure.

f) Lucretius *De R. N.* i. 1.

Ē ēē/ : ē ē/ : ē ē/ : ē/ ē ē/ ē -
Aeneadum genetrīx hominū divomque voluptas

Formula: P-P-C: P-C: P-C: P-A P-A

The stock artistic form of the Latin hexameter, erroneously interpreted by Wilhelm Meyer as an unfortunate and inartistic accident (*Sitzungsab. der Münch. Acad.* II. 239).

g) Cicero *De consulatu* 73.

Ē Inque Ācadēmīa umbriferā nitidoque Lyceō

Formula: P P-C-P P-P-C: P-A P-A

A very interesting illustration of the accentual nature of the Latin caesura. The rhythmic effect of this line is identical with that of κ).

η) Catullus *Odes* 63. 1.

ē ē ē/ ē/ ē/ : ē ē/ : ē ē ē/ ē -
Super alta vectus Attis celerī rate mariā.

Formula: P A A P-C: P-C P P-C

Entirely concordant with the frenzied motive of this powerful rhythm is the characteristic reversal of the normal order of contrast and harmony: harmony of accent and ictus before, contrast after diaeresis. Cf. P A P A, Vol. XXXVI, pp. xxxviii ff.

θ) Vergil *Aeneid* i. 1.

Ē ē ē/ ē/ ē/ : ē/ : ē/ ē ē/ ē -
Ārmā virumque cano Troiae qui primus ab orīs.

Formula: A P-A P-C: P-C: P A W A

ι) Vergil *Aeneid* ii. 2.

Ē ē/ : ē/ ē ē/ : ē ē/ ē ē/ ē -
Infandum regīnā iubes renovare dolorem.

Formula: P-P-C: P-A P-C: P-A P-A

Cf. W. Meyer, *loc. cit.*, pp. 233 ff.; Meyer's caesural problems are all accentuo-ictual and not structural, and the procatalectic foot is their solution.

κ) Vergil *Aeneid* i. 224.

ē ē ē/ : ē ē/ ē ē/ : ē/ ē ē/ ē -
Despiciens mare velivolum terrasque iacentes

Formula: P-P-C: P P-P-C: P-A P-A

The Coryphaeus of Latin hexameters. Professor Meyer will find the answer to his query as to the reason for the classic preference for

this beautiful type in the strong procatalectic foot (*marē*) instead of the weak initial accent in *regina* above (v). Cf. *Münch. Sitzungsab.* II. 239.

Sed quid plura! In Vergil the procatalectic Muse achieved her supreme triumph: all of beautiful achievement since finds its source in him.

λ) 1° Horace *Odes* i. 4.

$\frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim : / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
Solvitur acris hiems grata vice veris et Favoni

Formula: A A P-C: P-C: P-A P P-P-C

The procatalectic foot at the close of the first rhythm annuls the diaeresis and unifies the double series.

2° *Ibid.* iv. 7. 7.

$\frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
Immortalia ne speres monet annus et alnum
 $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}}$
Quae rapit hora diem.

Formula: A-A P P-C: P A W A

P P A P-C

μ) Tibullus *Elegia* i. 1.

$\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
O quantum est auri pereat potiusque smaragdī

Formula: P P P: P-C: P-C: P-A P-A

ν) Propertius *Elegia* i. 2.

$\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
Quid iuvat ornato procedere vita capillo

Formula: P P P-P-C: P-A A P-A

ο) Ovid *Metam.* i. 1.

$\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
In nova fert animus mutatas dicere formas

Formula: P P P P-C: P-A A A

π) Juvenal *Satires* x. 356

$\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} : \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \sim \frac{\text{—}}{\text{—}} / \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
Orandum est ut sit mens sana in corpore sano

Formula: P-P-C: P C: P C: P A A

ρ) Persius *Satires* iii. 66.

Discite o miseri et causas cognoscite rerum

Formula: A P P C: P-C: P-A A

σ) Seneca *Oedipus* 407.

Effusam redimite comam nutante corymbō

Formula: P-P-C: P-A P-C: P-A P-A

τ) Lucan *Pharsalia* i. 1.

Bella per Æmathios plus quam civilia campos

Formula: A W P-P-C: P P: P-A A

υ) Statius *Silvae* iv. 2. 1

Regia Sidoniae convivia laudat Elissae

Formula: A P-P-C: P-A A P-A

φ) Martial *Epigram.* i. 13

Casta suo gladium cum traderet Arria Paeto

Formula: A P-C: P-C: P A A A

χ) *Pervigilium Veneris* 1.

Cras amet qui numquam amavit quique amavit cras amet

Formula: P P-C P P P-A: P P-A P P-C

Contrast of accent and ictus outside, coincidence within diaeresis.

ψ) Claudian *In Rufinum* i. 1.

Saepe mihi dubiam traxit sententia mentem

Formula: A P-C: P-C: P-C: P-A A

ω) Boethius *De philos. consol.* i. 1.

Carmina qui quondam studio florente peregi

Formula: A P P-C: P-C: P-A P-A

VI. Thus from the song of the Arval Brotherhood to the end of Latin literature the law of the procatalectic foot reigns supreme in Latin verse: Procatalexis, welcome everywhere, is mandatory after strong catalexis, in accordance with the universal formula of tone-sequence, *P A P A C P*. The strong catalexis in arsis which was a natural artistic feature of the reign of the ictuo-accentual thesis in Saturnian art ($\epsilon \dot{-}$), necessarily disappears under the reign of the accentuo-ictual thesis of quantitative rhythm ($\acute{-}$), where the thesis being measured, and therefore always strongly ictual, invalidates all strong catalexis in arsis, reducing it to *W* and thus legitimating the immediate sequence of *A*. Consequently, the procatalectic law is mandatory in classic verse only after catalexis in thesis: catalexis in arsis has become impossible.

But the loss of the catalectic tone in arsis was more than repaid by the gain of the procatalectic tone, which so richly facilitated that charmingly rhythmical alternation and coincidence of accent and ictus, which has always been the artistic motive of Latin ictuo-accentual and accentuo-ictual rhythm: in Saturnian art the procatalectic foot provided the indispensable artistic thesis, in classic art it furnished the indispensable artistic arsis.

VII. The doctrine of the claudio-accentual foot renders *gegenstandslos* many a time-honored problem of Hellenizing metric. The whole subject of the Latin caesura calls for restatement as an accentuo-ictual and not a structural problem, and when so restated the supposed problem vanishes, and Athens and Alexandria play but an insignificant rôle in the result.

The function of the Greek caesura is mere structural interruption, that of the Latin caesura is accentuo-ictual modulation besides. The strong caesura of Latin verse is procatalexis followed by catalexis (*P-C*), the weak caesura is acatalexis followed by catalexis (*A-C*), and the trochaic diaeresis of Latin rhythm is procatalexis followed by acatalexis (*P-A*). Mere acatalexis (*A*) is acaesural in Latin, and therefore Ennius could make no serious use of Homer's feminine pen-themimeris. The Latin caesural thesis craves a minimum of tone, and hence its fondness for the toneless monosyllable. The Latin

caesural arsis craves a maximum of tone, and hence its fondness for the procatalectic foot.

VIII. So, too, the time-honored problem of coincidence of accent and ictus becomes likewise *gegenstandslos* from the vantage-ground of accentuo-ictual rhythm. With the accentual trochee, which has characterized Latin speech and verse from the beginning of our tradition, the only problem is how to make accent and ictus *alternate rhythmically*, not how to make them coincide. The coincidence is natural; it is the alternation that is artistic and purposive.

IX. Thus Hellenizing Latin metric was merely a measured mode of Latin ictuo-accentual rhythm and not an organic modification of its life, and when the silver cord was loosed the imperishable gold endured and Romanic rhythm in every form is but the organic evolution of the prehistoric ictuo-accentual dipody and tetrapody, in which, when the voice of the Latin Muse was hushed forever, procatalexis had faded into tonelessness and the genuine iambic element was legitimated on equal terms with the ancestral trochee; cf. Stengel *Roman. Verslehre*, in Gröber's *Grundriss* II. I. 1. 17 f.

X. Accent is the life and music of human speech. To ignore and violate it is barbarity and not scholarship, and to make a virtue of the practice is a brutal vandalism that merits the mill-stone and the depths of practical and theoretical reprobation.

To ignore the flutelike modulations of the Greek accent in rendering and teaching Greek verse is to mar the natural life of Hellenic speech and to forfeit the charm of quantitative rhythm, substituting wooden mechanism for life, and cheap handicraft for beauty, while babbling the sacred things of the Muses withal. It may not be given to everyone to recall adequately the silenced music, but every scholar of feeling and insight knows that ample achievement crowns loving effort. Articulatory infirmity and aesthetic obtuseness furnish fair occasion for honest confession, not scientific ground for pedagogical propagandism and charlatanry. Cf. Quintilian *Inst. orat.* xii. 10. 33.

To ignore the acute tone of the Latin accent as it rhythmically alternates and coincides with ictus, is not only to violate the sanctity

of natural speech but to blunder irredeemably in rhythmic interpretation, missing altogether the secret of Saturnian art and substituting for the accentuo-ictual rhythm of classic verse a humdrum rhythm of lifeless structure with its monotonous thump, oblivious to the very essence of Latin metric art, which, like the noble speech that bore it, has always been characterized by a rhythm of accent rhythmically contrasted and harmonized with a rhythm of ictus.

The application of the new principles to the thoroughgoing rhythmic interpretation of our Saturnian tradition will follow this preliminary announcement. It will then be fitting to review the foundations of our current theory of the evolution of Latin-Romanic metric art from the vantage-ground of the ictuo-accentual trochee and the strong and weak procatalectic foot. And finally, it will be incumbent upon us to inquire into the bearing of our results upon Latin phonology and morphology.

JANUARY 1, 1908

Carmen Arvale seu Martis Verber

OR

The Tonic Laws of Latin
Speech and Rhythm

SUPPLEMENT TO THE

PROLEGOMENA

TO THE

History of Italico-Romanic
Rhythm

BY

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CHARLOTTESVILLE, VA., U. S. A.

1908

INTRODUCTION.

Since the publication of my *Prolegomena* in January last, further investigation of the tonic phenomena presented by the *Carmen Arvale* has revealed to me in fuller light the great tonic laws of Latin speech and rhythm. This brief supplement, which will be laid before the American Philological Association at the Toronto meeting in December of the current year, presents our ancient cryptograph of the sacred spear-cult and Saturnian-ritual of Mars in all its glory as the Alpha and Omega of tonic inquiry; it will outline summarily the tonic laws of Latin speech and rhythm; and it will develop historically the salient criteria of artistic evolution.

The distinguishing difference between my final conclusions and those of Hellenizing science will be found to lie in the substitution of the principle of the initial accent and descending ictus (*Ictuum Descensio*) for the phonetically inadequate and erroneous generalization of the *Paenultima Law*, and in the substitution of the principle of the sustained accentual thesis and ictual arsis (*Ictuum Sublatio*) for the barren and irrelevant incident of Hellenizing quantity.

UNIVERSITY OF VIRGINIA,
November 1, 1908.

CARMEN ARVALE SEU MARTIS VERBER

LVSLVCCINCTILIBELLINACCEPTICCARMENDESCINDENTESTRIPODAVERVTIMVERBIVTAECENOSIXSESVVATE
 NOSIASESVVATEENOSIASESVVATENEVELVXERVEMARMA SINSINCVRREINPLEORESNEVELVERVENVRNV
 NSINCVRREINTSORISXIEVE(LVERVEMARMA)SERPLXVVRERELNPIEOIVSSATVR'EVR'ELEMARSIMEN
 ESTABERBERSATVR'FVFEREMARSIMENSALI STABERBERSCVLT'FVFEREAXRS LIMENSXISABENER
 VNISXITERNEADVOCADITCONCTOSSEMVNISXITERNEADVOCADITCONCTOSSEMVNISXITERNEADVOCADIT
 OSENMARMORIVVATOENOSMARMORIVVATOENOSMARMORIVVATOTRIVMPETIVMPETIVMPETINM
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ENOSIASESVVATE
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 NEVELVERVEMARMA SINSINCVRREINPLEORES
 NEVELVERVEMARMA SINSINCVRREINPLEORES
 NEVELVERVEMARMA SINSINCVRREINPLEORES
 SATVR'FVFEREMARSIMENSALI STABERBER
 SATVR'FVFEREMARSIMENSALI STABERBER
 SATVR'FVFEREMARSIMENSALI STABERBER
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 ENOSMARMORIVVATO
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 TRIVMPETIVMPETIVMPETINM
 TRIVMPETIVMPETIVMPETINM

A CRYPTOGRAPH OF THE SACRED SPEAR-CVLT AND SATURNIAN-RITUAL OF MARS

SERMONIS EMENDATIO: VERSUUM ENARRATIO.

$\bar{\text{I}} | \bar{\text{I}} | \bar{\text{U}} | \bar{\text{U}} || \bar{\Psi} | \bar{\text{I}} | \bar{\text{U}}$
 EN NOS LASES IUVATE
 P' P' P-C P'-P-C

$\bar{\text{I}} \bar{\text{U}} | \bar{\text{U}} \bar{\text{U}} | \bar{\text{U}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} || \bar{\text{U}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{U}} \bar{\text{U}} | \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}}$
 NEVE LUEM RUEM MARMAR SINAS INCURRERE IN PLEORIS
 P-C P-C P-C P-C P-C P'-A-O-C C P-C

$\bar{\text{U}} \bar{\text{I}} | \bar{\text{U}} \bar{\text{U}} | \bar{\text{U}} \bar{\text{U}} | \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} | \bar{\text{U}} \bar{\text{I}} | \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}}$
 SATUR FURE FERE MARS LIMEN SALI STA VERBER
 P-C P' P' P' P-C P-C P' P-C

$\bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} || \bar{\text{I}} \bar{\text{U}} | \bar{\text{I}} \bar{\text{U}} | \bar{\text{I}} \bar{\text{I}}$
 SEMUNIS ALTERNEI ADVOCABITIS CONGTOS
 P'-P-C P'-P-C A-o-A-o-C P-C

$\bar{\text{I}} | \bar{\text{I}} | \bar{\text{I}} | \bar{\text{I}} || \bar{\Psi} | \bar{\text{I}} | \bar{\text{I}}$
 EN NOS MARMOR IUVATO
 P' P' P-C P'-P-C

$\bar{\Psi} | \bar{\text{I}} | \bar{\text{I}} || \bar{\Psi} | \bar{\text{I}} | \bar{\text{I}}$
 TRIUMPE TRIUMPE
 P'-P-C P'-P-C

$\bar{\Psi} | \bar{\text{I}} | \bar{\text{I}} || \bar{\Psi} | \bar{\text{I}} | \bar{\text{I}}$
 TRIUMPE TRIUMPE

$!!!! |!!!! \bar{\text{I}}$
 TRIUMPE
 P'-P-C

INTERPRETATIO.

O LARES HELP US !

O LARES HELP US !

O LARES HELP US !

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

O MARMOR, HELP US !

O MARMOR, HELP US !

O MARMOR, HELP US !

TRIUMPE ! TRIUMPE !

TRIUMPE ! TRIUMPE !

TRIUMPE !

The Tonic Laws of Latin Speech and Rhythm.

I. The Latin Tones.

- 1°. The Ictual Acatalexis = \bar{O} : Unsustained grave medial stress = Ictus Anceps.
- 2°. The Ictual Catalexis = $C = 1$: Sustained subaccentual grave final or free stress = The Ictus.
- 3°. The Bi-ictual or Unaccentual Acatalexis = $A = 2$: Unsustained acute initial and medial stress before O .
- 4°. The Tri-ictual or Unaccentual Catalexis = Paracatalexis = $P = 3$: Sustained acute initial and medial stress before C .
- 5°. The Quadro-ictual or Bi-accentual Acatalexis and Paracatalexis = Procatalexis = $P' = 4$: Strongly Sustained acute initial or free stress before A or P .

II. Tonic Illustration: *quē, vē, āb, ēt, ōb = C; nēvē, ārmā, facīlē, cēnsōr, subigīt = P-C; Scītiō, omniā, faciū, faciū, faciū = A-o-C; Imperātor = A-o-P-C; Camēnā, vērsūtū, faciū, faciū = P-P-C; Mārs, fere = P.*

III. Rhythmic Illustration: Acatalectic or Unsustained Feet: *Scītiō, omniā = A-o-o, Camēnā, vērsūtū, superāssēs = P-A-o; Catalectic or Sustained Feet: nēvē, ārmā, facīlē, cēnsōr, subigīt, fūit, virō, dēdēm, mēritō = P-C; Scītiō, omniā, faciū, faciū = A-o-C, Camēnā, vērsūtū, faciū, faciū = P-P-C; Acatalectic or Unsustained Diphodies: Imperātor = A-o-A-o; Camēnā, vērsūtū, faciū, faciū, superāssēs = P-A-o; Catalectic or Sustained Diphodies: nēvē, ārmā, facīlē, cēnsōr, subigīt, fūit, virō = P-C; Scītiō, omniā, faciū, faciū = A-o-C; Imperātor = A-o-P-C; Camēnā, vērsūtū, faciū, faciū, superāssēs = P-P-C.*

IV. The Tonic Law of Speech: The Law of the Initial Accent and the Final Ictus: Ictuum Descensio.

Note 1. The Paenultima Law: A phonetic illusion, missing the Procatalectic Dominant Tone of Latin Speech,

V. The Tonic Law of Rhythm: The Law of the Sustained Initial Accent in Thesis and the Sustained Final Ictus in Arsis: Ictuum Sublatio.

Note 1. The Quantitative Law: An irrelevant and artificial incident mistaken for the reality.

VI. Rhythmic Evolution from the Graphic Formula of Prose $P'APC: P'APC$, which permits any sequence, to the Graphic Formula of Perfect Art $P'APC: P'P$, which excludes $C-C$, $C-A$, $A-A$, and thus requires that the Accentual Thesis shall not oftener than once fall below the Tonic Horizon of Paracatalexis, and then only after Procatalexis in the sustained rhythm, and never after Catalexis, and that the Ictual Arsis in like manner shall not oftener than once fall below the Tonic Horizon of Catalexis, and then only under the same conditions.

The Evolution of Latin Rhythmic Art.

A. The First Stage of Art: *Numericus Italicus* or *Proto-Saturnian*: C-C, C-A, A-A.

- α. *Neve lūm rēum Mārmā sinas incurrere in pteoris.*
 $\begin{array}{cccccccc} \text{P-C} & \text{P-C} & \text{P-C} & \text{P-C} & \text{P-C} & \text{P-A-A-C} & \text{C} & \text{P-C} \end{array}$ C-C.
- β. *Sēmūnis alternei advocabilis conctos.*
 $\begin{array}{ccccccc} \text{P-P-C} & \text{P-P-C} & \text{A-o-A-o-C} & \text{P-C} & & & \end{array}$ C-A, A-A.
- γ. *Amicum cum vides obliviscere miserias.*
 $\begin{array}{ccccccc} \text{P-P-C} & \text{C} & \text{P-C} & \text{A-o-A-o-C} & \text{P-P-C} & & \end{array}$ A-A, C-A.
- Inimicus si es commentus nec ubers aequē.*
 $\begin{array}{ccccccc} \text{P-P-C} & \text{C} & \text{C} & \text{P-P-C} & \text{P} & \text{P-C} & \end{array}$ C-C.

B. The Second Stage of Art: *Numerus Saturnius*: C-A, A-A.

- δ. *Luciōm Scipionē filios Barbati.*
 $\begin{array}{ccccccc} \text{A-o-C} & \text{A-P-C} & \text{A-o-C} & \text{P-P-C} & & & \end{array}$ C-A, A-A.
- ε. *Dedit tempestatibus alde mereto.*
 $\begin{array}{ccccccc} \text{P-C} & \text{A-o-A-o-C} & \text{P-C} & \text{P-C} & & & \end{array}$ A-A, C-A.
- ζ. *Quae huc dederunt imperatoribus summis.*
 $\begin{array}{ccccccc} \text{P-C} & \text{P} & \text{P-P-C} & \text{A-o-A-o-C} & \text{P-C} & & \end{array}$ A-A, C-A.
- η. *Opiparum ad vicitam quolundam festosque dies.*
 $\begin{array}{ccccccc} \text{P-P-C} & \text{C} & \text{P-C} & \text{P-P-C} & \text{P-C} & & \end{array}$ Reversion to C-C.
- θ. *Subigit omne Loucanam opsidemque adducit.*
 $\begin{array}{ccccccc} \text{P-C} & \text{P-C} & \text{P-P-C} & \text{A-o-P-C} & \text{P-P-C} & & \end{array}$ C-A.
- ι. *Quae apice insignit dialis flaminis gestister.*
 $\begin{array}{ccccccc} \text{P} & \text{P-C} & \text{P-P-C} & \text{P-P-C} & \text{A-o-C} & \text{P-P-C} & \end{array}$ C-A.
- κ. *Honos famae virtusque gloriam atque ingenium.*
 $\begin{array}{ccccccc} \text{P-C} & \text{P-C} & \text{P-P-C} & \text{A-o-C} & \text{P-C} & \text{P-P-C} & \end{array}$ C-A.
- λ. *Facile factis supera res gloriam maiorum.*
 $\begin{array}{ccccccc} \text{P-C} & \text{P-C} & \text{P-P-C} & \text{A-o-C} & \text{P-P-C} & & \end{array}$ C-A.

Note 1. Hellenizing Quantity:—

- μ. *Virtutes generis micis moribus accumulavi.*
 $\begin{array}{ccccccc} \text{P-P-C} & \text{P-C} & \text{P} & \text{A-o-C} & \text{A-o-o-P-C} & & \end{array}$ C-A, A-A.

C. The Third Stage of Art: *Numerus Classicus*: No C-A. No A-A.

- ν. *Armā utrumque canō Troiae quē iustum ab oris.*
 $\begin{array}{ccccccc} \text{P-C} & \text{P-P-C} & \text{P-C} & \text{P-C} & \text{P} & \text{C} & \text{P-C} \end{array}$ P-C C = A-o-C: Perfect Art.
- ξ. *Nōn quilibet videt immodulata poemato iudex.*
 $\begin{array}{ccccccc} \text{P} & \text{P-C} & \text{P} & \text{A-o-o-P-C} & \text{P-A-o-C} & \text{P-C} & \end{array}$ A-A.

Horace's cryptographic satire upon the last infirmity of artistic sustained
 Accentuoictual Rhythm.

